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JOHN FRANCIS MURPHY

John Francis Murphy, or as he was better known, J. Francis Murphy, by many critics, students and lovers of American art considered the strongest and most representative of modern American landscapists, and worthy to rank with his predecessors, the great trio of Inness, Wyant and Homer Martin, died suddenly of heart failure following an attack of pneumonia (his second in two years) at the Roosevelt Hospital Saturday night last, Jan. 29. While the widely known and beloved artist had been in failing health for over two years past and his life was threatened over a year ago, he had greatly improved after last winter, spent on the sunny west Florida coast, and last summer at his loved country retreat at Arkville in the Catskill Hinterland, and seemed about to recover his former vigor on his return to the city a few weeks ago. But he was stricken again with pneumonia, and although he rallied and only the day before his death was seemingly well and in good spirits, he had to be removed to the hospital on Friday night, Jan. 28, and passed away the next day.

Probably no other American artist's passing could have produced the sincere sorrow and widespread feeling of regret as has that of J. Francis Murphy, for he was universally liked and loved for his genial, kindly personality, apart from his artistic ability. He was everybody's friend in the Metropolitan art world, and his fellow artists, and especially those who are members of the Salmagundi Club, which club he most frequented, are outspoken in their expressions of grief at his loss. This feeling is shared by the art writers and a wide circle of collectors and art lovers.

The Funeral Service

Mr. Murphy's funeral, appropriately held at the Fine Arts Galleries, Tuesday evening last, Feb. 1, was most impressive, and a worthy tribute to a remarkable artistic figure. The casket, almost lost to sight under its coverlet of flowers, was placed at the north end of the Middle Gallery, whose walls were hung with the watercolors of the current Watercolor Club's exhibition now on there. The pallbearers were Alexander Hudnut and Bruce Crane (who both arranged the funeral services and accompanied Mrs. Murphy when she took the remains to Arkville for interment on Wednesday), Charles W. Fairbanks, Harry Watrous, Joseph Isidor, Mr. Howe of Princeton and Mr. Bennet of Arkville. The Rev. Doctor Alexander of the Second Presbyterian Church, and a member of the Salmagundi Club, conducted a brief service, and Mr. McKinley sang some hymns which brought tears to the eyes of those present. The galleries were thronged and apparently every artist of prominence in the city and many art lovers were present.

The Artist's Career

J. Francis Murphy was born in Oswego, N. Y., Dec. 11, 1853, and was consequently 67 at his last birthday. He struggled with poverty in his youth and for a time after he came to N. Y. in 1875. He first exhibited at the National Academy in 1876 and captured the second Hallgarten prize in 1884 for his landscape "Tints of a Vanished Past," and later, in 1887, won the Webb prize at the Society of American Artists' exhibition.

A few collectors early recognized his ability, and especially the rare poetic sentiment of his landscapes. He worked for two-thirds of the year in the country, mostly at Arkville, N. Y., where the scenery of the Catskill Hinterland allured him. He worked slowly and his output was not large, as he dreamed over his subjects, both before he essayed and after he had begun to paint them. He was a sincere lover of Nature, especially of her late autumn and Indian summer moods. Brown hillsides under pearly soft gray skies most attracted him.

Mr. Murphy was a member of the Lotos, Salmagundi and National Arts Clubs, and of the American Watercolor Society. He became an Academician in 1887. His medals and honors are too numerous to mention, and the appreciation in value of his works has been almost sensational of late years. He is survived by his wife, who is also a landscape painter of ability.

JOHN SARGENT RETURNS.

John Singer Sargent arrived Sunday last from England on the Cedric to continue his work on the dome of the museum in Boston. He did not wish to talk, as usual.

ATTENTION! KANSAS CITY

Another authentic (?) "Belle Ferroniere" has recently turned up, in London this time. Further details are expected in the near future and all Leonardo "experts" should take notice.

CLARK ENDOWS ART PRIZE FUND

The trustees of the Corcoran Gallery, Washington, D. C., announce that the Hon. William A. Clark, former Senator from Montana, has given to the gallery the sum of \$100,000, the income to be used for the purpose of perpetuating "The William A. Clark Prize Awards," heretofore donated by Senator Clark to artists for paintings shown at the biennial exhibitions of Contemporary American Oils held under the auspices of the gallery.

The first of these exhibitions opened in the Corcoran Gallery in Feb. 1907, at which time Senator Clark gave \$1,000 for the first prize. At all the subsequent exhibitions Senator Clark has donated \$5,000 for "The William A. Clark Prize Awards." Prior to this latest gift, therefore, Senator Clark's donations amounted to \$31,000, so that altogether his contributions for the encouragement of the work of American artists now aggregate \$131,000.

The specific conditions of the administration of the fund are as follows:

NEW ART BUYERS

Several new buyers of art works have recently appeared at the more important auctions and there is naturally much curiosity as to their identities in art circles. Mr. E. F. Albee, who secured many good pictures at the recent Plaza sales, is the "moving picture" magnate. Among other recent buyers was Dr. Cadgene, a South American of wealth, Miss Melissa Dodge is a member of the old N. Y. family of that name, and it is reported that "Mrs. Lathrop Brown," who bought two or three examples of Degas at the Degas sale last week is also a well connected N. Y. woman.

The Raymond Pitcairn who was the runner up for several of the highest priced glass panels at the Lawrence sale last week, against Duveen Brothers, and in several instances their successful competitor, is a wealthy Pittsburgh resident, of advanced years, who recently endowed a Swedenborgian church in that city and who secured the glass for that edifice.

The Dr. Berthold Baer who was the largest

ANNUAL WATERCOLOR SHOW

The American Watercolor Society's annual exhibition is on in the Galleries of the National Arts Club. Some 817 works were sent, of which 257 were accepted and hung. Jane Peterson shows a typical Gloucester marine and a charming landscape; Henry Stoner, a nude, high-keyed and smooth in finish; John F. Carlson, a winter scene with characteristic purple shadows, and Eliot Clark, a group of three well handled N. Y. views on misty evenings. Roy Brown makes a commonplace sordid neighborhood attractive in "A Wet Day," sacrificing no details but throwing the mantle of idealism over all. "On the Dunes" by I. R. Burleigh is handled as if the medium were oil. There are two well done pastel portraits by Ernest L. Ipsen; "A Dutch Farmhouse" by Susan V. P. Robins has depth of color; Frank M. Moore's "October Day, Noank" is Japanese in motif, and Spencer B. Nichols' "A Japanese Tea Party" has a background treated understandingly, although the figures are weak in handling. Julie C. Brush's "Still Life" of a copper jug and marigolds is well painted. In Alexander Hudnut's "Grandfather's House" the sweeping lines of the lawn carry the eye well back to the centre of the composition. "Housel Bay, Cornwall" by Katharine McEwen is delightful in composition. Six small "notes," by Glenn Newell, showing his characteristic cattle, are full of action and light. Chauncey Ryder has three landscapes: "Turbot's Creek" is an admirable rendering of an old mill reflected in a pond; and in "Monadnock" and "The Tavern," the spacing is effective. Geo. Elmer Browne shows two sympathetic pictures, in his best manner, "Column of St. Mark's" and "Chapel of St. Vidal"; Childe Hassam, three of his most distinguished works: "Casa Eby," "The Mirror" and "Sunset from Fishkill Landing."

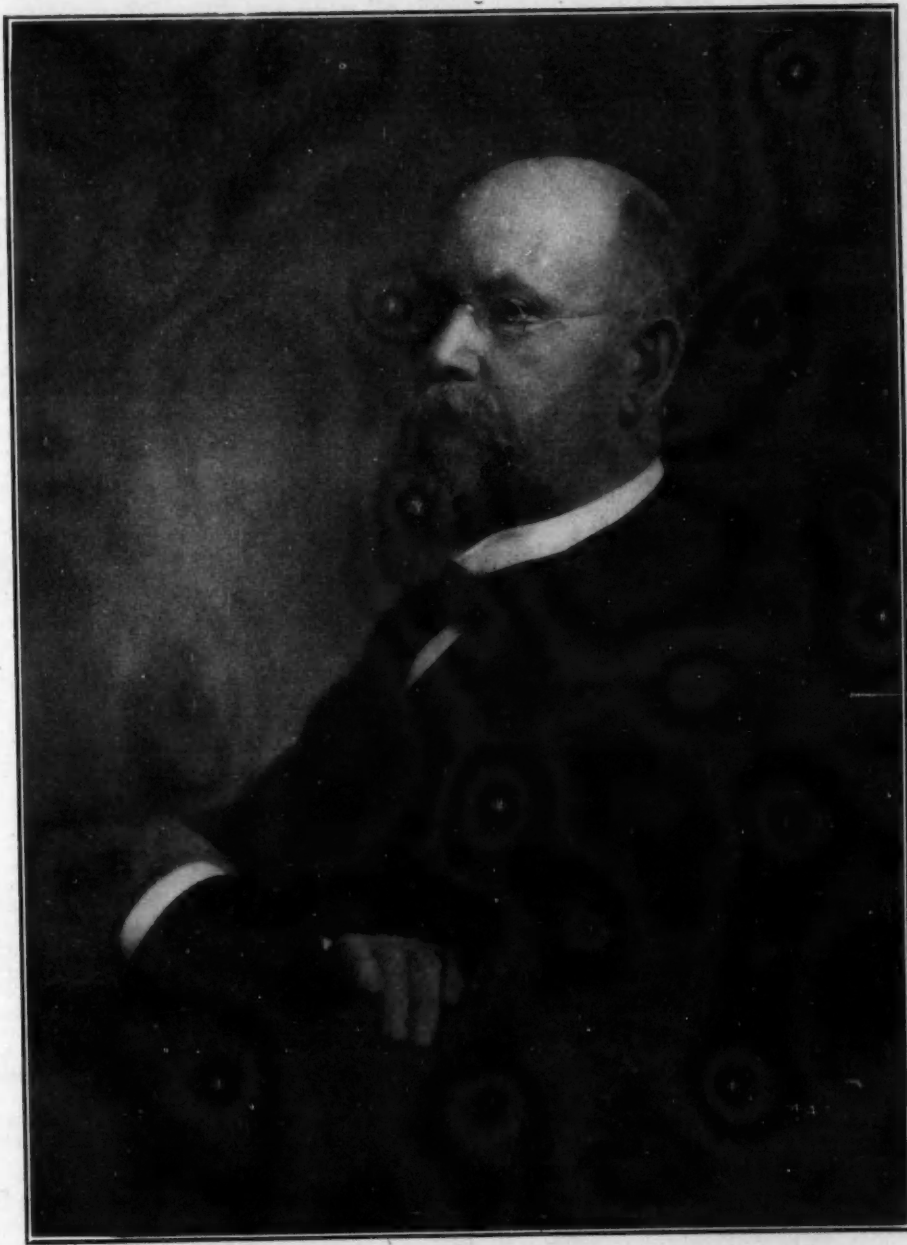
Other Good Exhibits

Arthur I. Keller shows a group of dashy and interesting illustrative pictures. His "Brass Bowl" has charm of color and texture values, but is a little distracting in the highlights. "Spent" by Eugene Higgins is a gripping subject, well treated. "A Wet Day" by the late A. T. Van Laer is painted with true sympathy and feeling. "Twilight" by Walter Douglas is reminiscent of Mauve. Tony Nell's "On the Shore" is good in composition, and the handling, interesting and individual. "Rocks and River" by the late W. H. de B. Nelson is one of the most representative and beautiful of this regretted artist's work. "Boat Yard" is fine in expression and exquisite in coloring. In "Gloucester," Hayley Lever shows lighter tones than usual. And there are good examples by Abram Molarsky, M. W. Zimmerman, Charles Mente, Susan Chase, Matilda Browne, H. Thurland Hanson, Edward Penfield (an interesting decorative composition his "Temple of Truth"); E. Eloise Quest, Charles W. Eaton, Paul Martin, E. Spader, Austin Needham, S. Kaelin, Franc Root, Charles H. Wright, Walter Douglas, Amy Pleadwell, Ada Rasario, Frances Del Mar, Mrs. Eva B. Donley, Wm. M. Post, Mary N. MacCord, S. Bernaph, Elizabeth A. McG. Knowles, Henning Ryden and Henry R. Beekman.

Carl J. Blenner's "Marty" is typically well done. Edmund Greacen shows four charming pastel studies. A "Temple Dance" by Clara Weaver Parrish is admirably painted.

Others exhibiting are: Evelyn Cohen, Robert D. Gauley, W. J. Postgate, Bertha M. Peyton, Albert H. Sonn, Bertha M. Baxter, Althea H. Platt, Lucy W. Hurry, Louis F. Berneker, Mary Langtry, Mrs. R. S. Peabody, Spencer D. Nichols and C. R. Patterson. Francis McComas, who has touched a new and compelling note in "Storm Clouds," "Arizona Cliffs" and "The Painted Desert," which is bold and colorful; Katherine W. Morris, Helen P. Browne, John E. Costigan, Harvey L. Hoffman, J. Olaf Olson, F. Leusch, Eugene Higgins, Felicie W. Howell (whose "Tramp Steamer," "The Other Side of Salem" and "Les Coqs, Washington Square" are entertaining); Norwood MacGilvary, George L. Nelson, H. Sewell, Wm. Starkweather, Agnes M. Watson, Clara M. MacChesney, Christopher Murphy, Mary R. Ebert, Harold Breul, Harold Dunbar, Percy Moran, Anders D. Johansen, Fred Z. Cozzens, Robert F. Bolton, Wm. N. Hasler, M. O. Kobbe ("Florence," a charming portrait pastel), and Helen B. Walcott.

Also represented by good work are Claude R. Hirst, Edward C. Volkert, Joel J. Leavitt, Vera Leeper, H. M. Kimball, Ida W. Sproul and Anna Fisher.



JOHN FRANCIS MURPHY

Died Jan. 29, 1921

Foremost American Landscape Painter of his day

Courtesy Macbeth Galleries

tion of Senator Clark's gift have not yet been definitely settled, but it is understood that the amounts of the four prizes will remain the same as in the past.

The Clark Prize Winners

Those who have heretofore received these prizes are as follows:

1907, first exhibition, first prize, Willard L. Metcalf; 1908, second exhibition, first prize, Edward W. Redfield; second, Joseph DeCamp; third, Robert Reid; fourth, Frederick Frieske; 1910, third exhibition, first prize, Edmund C. Tarbell; second, Gari Melchers; third, Childe Hassam; fourth, Daniel Garber; 1912, fourth exhibition, first prize, Childe Hassam; second, Daniel Garber; third, Gardner Symons; fourth, Carl J. Nordell; 1914, fifth exhibition, first prize, J. Allen Weir; second, Charles H. Woodbury; third, Gifford Beal; fourth, Richard B. Farley; 1916, sixth exhibition, first prize, Arthur B. Davies; second, Ernest Lawson; third, Hugh N. Breckenridge; fourth, George B. Luks; 1919, seventh exhibition, first prize, Frank W. Benson; second, Charles H. Davis; third, Edward F. Rook; fourth, William S. Robinson.

New Prizes of Rome

The American Academy in Rome, William Rutherford Mead, president, announces competitions for its "Prizes of Rome" in architecture, painting and sculpture. Applications to be filed by Mar. 1 next.

No fellowship in landscape architecture will be awarded this year. The next competition and award of this fellowship will be in 1923. The awards carry in each case a stipend of \$1,000 a year for three years.

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EXHIBITIONS NOW ON

Sculpture and Painting at Feragil's

Dr. R. Tait McKenzie, Prof. of Physical Education at the University of Pa., is the sculptor whose 70 works occupy the large front Feragil Gallery, 607 Fifth Ave., through Feb. 15. In 1915 he volunteered for military service in the R. A. M. C. and later became noted for the reconstruction of disabled men in England, Canada and the U. S. through his ingenious appliances for muscular re-education. His surgical study and experience have given him a knowledge of anatomy not possessed by the average sculptor and several fine nudes testify to this fact. Several of the works are war subjects and portraits of soldiers. "Capt. Guy Drummond," of the Royal Canadian Highlanders, of which the original is in the War Museum at Ottawa, is an excellent character work; "The Aviator," a bronze statue, has action and fine modeling. "The Altar of Dedication," a group panel in high relief, erected to the memory of Capt. Howard McCall in the Church of the Savior, Phila., shows portraits of the dead soldier and has fine composition. There are medallions, plaques and medals to complete the collection and a remarkably fine group, "The Onslaught," showing a number of young men playing football.

The paintings in the back gallery are by Charles W. Hawthorne. Several are portraits, but the best of his works are his subject pictures of fishermen and women at Provincetown, which he knows so well. "The Wife," a fisherman and his wife, aptly suggests the type that abounds in Provincetown, the home of the artist. In "Nellie Barns," the well-known character who has long catered to artists in her Provincetown boarding house, the artist has not succeeded in a true likeness, but the flesh is beautifully handled, the hands well drawn and the whole composition in simplicity of presentment is a sincere work. "The Mother" is interesting in design and has the usual Hawthorne expression. "Joan" is a good portrait of a child, and "The Coral Necklace" fine in color and quality.

Otto Bierhals at Mussman's

With such a generous employment of pigment that, at times, his works resemble colored bas reliefs, Otto Bierhals presents "Fields Aglow," "Autumn Tones," "The Playing Sun," "Restless Stream," "Mountain Pool," "Nature's Harmony" and other landscapes in an exhibition now on at the Mussman Galleries, 144 W. 57 St., through Feb. 9. His color palette is clear and harmonious. "The Aged Willow" is an interesting composition; "The Playing Sun," is distinctive for the light and shadows; "Warmth of Sunshine" is brilliantly colored, yet varied in tone, and "The Green Awakening," "Woodland Opening," "Summer Fields," "Mountains in September" and "Nestled in the Foliage" are fearlessly expressed with no thought given to the high cost of paint at the present time.

Two Artists at Kingore's

Two artists of widely divergent aims and methods are exhibiting at the Kingore Galleries, 668 Fifth Ave., through Feb. 12. The one is an American woman portrait painter, Miss Lillian Cotton, who essays to record physical character and sincere likenesses of women and men wearing clothes and who come from the ordinary ranks of life; the other a young Japanese painter, has long studied in his native land and in Europe. Miss Cotton has portrayed Congressman Ogden A. Mills, whose character expression she has well caught. She has also successfully presented Mrs. Thomas Cook in a pale yellow gown and Miss Edith Blain of Chicago in a striking Japanese costume, and her presentment of Mr. Alexander Biddle of Phila. shows her ability to secure fine flesh tones. She has also painted a number of children's portraits with marked success and has recorded childish character with sympathy and understanding.

Tami Koume's "soul portraits" are happily separated from Miss Cotton's efforts by a middle gallery which continues to hold Mrs. Edith Blight Thomson's interiors. The young man, who paints by his senses, ignoring technique absolutely, records such subjects as "Response to Devotion" in about three flat colors and two lines. The result is impressive, if psychic. In "Spirit Leaving the Body" he sees the "aura" in three colors, red, blue and black, with what might be disjointed limbs taking their flight. There is a "Spiritual Portrait of a Lady" which he says "is a virgin but nervous," hence the commotion in the canvas. It is in his "Climax of Love," however that the artist reaches the summit of his emotions. Here he runs the gamut of the palette in whirlwind design.

The artist's father is an immensely wealthy man in Tokio, where his house is said to be a veritable palace.

Modern French Art at Dudensing's

Paintings now shown at the Dudensing Galleries, 45 W. 44 St., represent some of the best contemporary French as well as a few eminent Americans, namely, Hassam, C. C. Cooper, Symons, Weir, Inness and Dewey, the last two notably exemplified. It is regrettable that the two pre-holiday shows of more or less "official" French paintings at the Metropolitan and French Museums were evidently organized with obvious condescension to what was supposed to be American appreciation. In this present exhibition, more complimentary both to French painters and to American taste, Charretton's brilliant snowscape invites at once comparison with Twachtman's more misty, infinitely sensitive, interpretations and less pronounced design. Very different are Charretton's blooming fruit tree and green summer landscape. It is said that Odilon Redon considered him the greatest modern French colorist. Here too is a Degas, bought at the recent Plaza sale, "Les Modistes at le Chapeau de Paille d'Italie." There is a Perraneau, a nude,

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beautiful in tone. Beatrice Howe, an Englishwoman, but French in art feeling and recognized by five examples in the Luxembourg, has a woman and child, vigorous and spontaneous in execution.

(Exhibitions continued on Page 6)

Early Chinese Art

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LONDON LETTER.

London, Jan. 20, 1921.

There is a striking vitality about the exhibition of the National Portrait Society, now on at the Grafton Gallery. It would seem that the war had imparted a new strength and purpose to the artist and made him less ready than before to brook the placidity and smoothness which had overcome his efforts. The "Miss Jekyll" of William Nicholson's is a delightfully direct piece of portraiture, and goes straight to fundamentals, leaving the inessentials to take care of themselves. Pleasant in its color scheme, and absolutely simple in treatment, this work will remain in one's memory long after others of more decorative type have lapsed into oblivion. Even the "pretty-pretty" portraits in this show (and we shall never wholly eliminate them while women are vain and artists obliging!), seem to have greater strength and character than usual. Augustus John, still in love with the "Gioconda" smile, gives it with variations in quite a number of portraits painted with extraordinary bravura. One is a little inclined to wonder whether all his sitters are possessed of expressions of extreme inscrutability, or whether the artist merely endows them with it. Anyhow the actual painting defies criticism, for it seems to grow firmer and more solid as times goes on. Gerald Kelly sends a couple of portraits of the modern exquisite, a type of young man whom he succeeds in portraying with much understanding. His feeling for color is sensitive and his characterization keen. Some finely conceived studies come from William Strang, whose clean-cut style of painting seems to grow ever more incisive.

The New Style of Portrait.

It is noticeable both in this National Portrait show and in most of those in which the feminine portrait predominates, how greatly the style favored by the modern artist in regard to his sitters' dress is changing. Formerly evening dress of the most décolletée and satiny kind was in favor, all the family jewels were brought out for the occasion and the attentions of the hairdresser invoked. Now this style of adornment has been almost eliminated and in their place one finds woolen jumpers, amber beads and shock-headed coiffures. Duchesses are attired like Slade students, and Countesses like Chelsea models. The plainer the garb, the better; in fact, one good lady, well known in the literary world, has elected to have her portrait painted in her mackintosh, while another has selected a tweed traveling cloak of most amazing checks and stripes, to puzzle the brush of the artist. In the men's portraits there is a similar revulsion from the styles formerly regarded as correct. Dressing gowns of fantastic hue and cut, figure conspicuously among the garbs adopted by the sitters. One of Mr. Kelly's subjects has added to his gown of black and blue silk a shirt of sapphire silk and a jade ornament, hung by a chain around his neck. This absence of formality and search for the decorative, are all for the good, even if at times they lead to the incongruous. The art world has had enough of deftly painted white satin and ropes of pearls and can afford to abandon them in favor of greater individuality.

The Grosvenor to Re-Open.

After some months of despair, during which London was threatened with the total extinction of its leading exhibition galleries, word comes from the Messrs. Colnaghi that the Grosvenor is to follow in the footsteps of the Grafton Gallery and re-open to the public with a show of modern drawings and

paintings. In fact, it is at present being redecorated with that excellent purpose in view. So one may take heart again and feel assured that the end of art has not yet arrived. Meanwhile, all the suburbs are instituting their own galleries and making themselves, as far as possible, independent of the West End.

Fine Exhibit at Burlington Club

The present exhibition at the Burlington Fine Arts Club is exceptionally fine, not only does it contain many items never before publicly exhibited, but seldom has there been a show of the kind more unimpeachable, as regards merit and general interest. The first impression made on entering the room is of the extraordinary harmony which prevails in spite of the catholicity of school, nationality and period (the pictures range from XIV century Siennese to Reynolds' "Miss Hickey"), an impression which has been brought about by the skill with which all has been selected and arranged.

Among the first of the paintings to rivet one's attention is a mythological scene by Piero di Cosimo, probably based on the Circe legend, although containing several details which do not seem to apply. This work, which was recently discovered by Prince Paul of Serbia, has a strange beauty

INDEPENDANT SALON OPENS

Paris, Jan. 22, 1921.

Are there still, one wonders, people who think that the French Indépendants represent a collection of tousle-headed, shock-bearded "rapins" who have made unsuccessful assaults on the official Salons? As a matter of fact, the leading spirits in this most prosperous of the important French artists groups are either men of mature age, whose works fetch high prices on the market, or brilliant younger ones dressed by London tailors, shod with dapper American boots, etc. Of exceptional talent they have any amount and to spare. The Grand Palais these artists have secured and entirely filled for the second time for their annual Salon and this concession gives them an all but official lustre. There is a small foreign element represented for there are no restrictions of any kind, but in general the ex-Salon is representative of France's incomparable prerogative in the art of painting. For 60 great French painters another country can produce six of equivalent force; for 60 good foreign ones France can show 600. Such is, roughly, the proportion at the present day in my humble opinion.

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to combine the two by painting a group of "darkies" in rich blue hues which makes them at once sombre and luminous. Another artist who paints "dark" is Segonzac, who is growing tired of being compared with Courbet, so I will refrain from such comparison. As an opposite one finds Signac, whose Alpine scenery is the first to give one pleasure since Segantini's canvases, while his views of Notre Dame achieve the perfection at which his stippled technique and pure coloring aim. Among his disciples I like Cluzeau and Lucie Costurier, although the former's light-effects are a little too reminiscent of electricity (for nature). Ottmann, another magic colorist, has a beach-scene, one of the most enchanting things in the Salon and his still life is luscious.

Dupont, Bissière and Guérin

Victor Dupont is one of the painters who comes between the two high and low extremes and therefore nearer the old masters. He is a delightful and sincere painter, too free from mannerisms to be conspicuous. In his landscapes one finds reminiscences of the Dutch school and yet it is impossible to say he derives his method directly thence. A striking painter is Bissière. His work, to be adequately described, demands a study. Everything about him is novel and yet there is a certain picturesque antiquity about it. Charles Guérin shows paintings in his former general manner and in that he has been adopting for some years past: the pushed those "étude d'atelier." The finest portraits are Mela Muter's of Henri Barbusse, of Jacovleff, the Russian painter, who came unknown here last year and made a sensation; and those by Mme. Halicka; by Henriette Lirman, and, of Sir James Frazer, by Mme. Agutte. A woman artist with remarkable technique and imagination is a newcomer, Marthe Laurens, who shows a circus scene. The same subject has attracted Irene Lagut, a "Picassiste." Mme. Lewitzka always introduces a pictorial element into her landscape work.

Good Drawings and Sculptures

A feature of the Salon this year is the section devoted to drawings and here one finds several names already represented among the painters and their work is usually more suggestive than complete. It is the specialists in black and white or in decorative work like Ciolkowski, who attain finality, and the same may be said of Jacovleff, who, while a striking colorist, is primarily a draughtsman, or again like Laboureur, whose landscape in oils derives much of its charm from his habit of translating and "presenting." Signac, Dupont, Picart Le Doux Lotiron, Bompard, Guy Dollian Segonzac, Moreau, are all well represented and there are five examples of the late Fauconnet, who, during his lifetime was a faithful "Independent." M. C.



FORMER SENATOR W. A. CLARK

William M. Chase

Donor of \$100,000 Prize Fund Endowment to Corcoran Gallery, Wash'n. (See Page 1)

both of color and of composition, the animals with the human faces and expressions, lending a curious symbolic character to the conception. A small Siennese panel, with Saints Agatha and Apollonia on a gold ground, is lent by Mr. Walter Burns, and is in such a perfect state of preservation that it is difficult to realize that six centuries have elapsed since its birth. Passing to the Dutch school, one finds a gem of still-life in an exquisitely painted group of a glass of wine and a cut lemon, painted by Jan Van de Velde in 1649, typifying the very apex possible in a theme of this nature. Wonderful dexterity of lighting characterizes the "Interior of the Old Church at Amsterdam," by De Witte, lent by Mr. Edward Speyer, from whose collection comes also a fine "River Scene" by Cuyp. Viscount Lascelles loans a panel of St. John the Baptist, variously attributed to Ercole de Roberti and Civerchio, a dignified example of Ferrarese painting of the early XVI century. The same collector lends some exquisite chairs covered in Soho tapestry woven in designs of flowers in vases.

L. G-S.

Little "Eccentric Work"

Many go to the Indépendant shows, or did, formerly, to laugh at the eccentricities. They will be disappointed this year unless they are absolutely ignorant of the evolution of modern painting, and will find the thrill they crave in one room only, that in which the most outré "cubists" have been assembled. But arithmetical figures all in a row painted in blazing colors would not be more, or less, funny and it is difficult to understand what amusement they can give rise to.

The catalog affords a few freaks in titles, but very few, and from it I gather: "Expression du Bonheur Simple," "Expression du Mont Blanc vu de Chamonix," "Le Lierre unique eunuque," or again, "Lumières et Ténébres," but since it is only possible to surmise where good faith ends and the thirst for advertisement begins I will abstain from naming the authors of these productions.

"Two Dominant Tendencies"

There appears to be two dominant tendencies among the painters at this year's Indépendant show. On the one hand, there are those who paint luminously and colorfully in a high key and under the president Signac's leadership and who have always been predominant in this group; on the other those who evidence a growing inclination to paint almost colorlessly in deep notes. Van Dongen ingeniously contrives

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both the new and old address should be
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APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in
art or literary property but deals with
the dealer and to the advantage of both
owner and dealer. Our Bureau of "Ex-
pertising and Appraisal" has conducted
some most important appraisals.

THE "MUSEUM ATTITUDE"

A recent incident, connected with the
offering for its consideration to a lead-
ing American Art Institution of an ex-
ceptionally strong and characteristic
example, found by chance in London,
at an exceedingly low price, of one of
the most noted of modern American
painters, deceased a few years ago,
and moreover perhaps the most dis-
tinguished of the artists of the State
and city of the Institution, is of in-
terest. The offer was met by an in-
difference of attitude on the part of
the Institution's chief official, which
greatly surprised the person who
asked the Institution's consideration
for the canvas.

After due reflection this surprising
attitude, which was coupled with the
statement that the Institution "had no
funds for the purchase of works by any
but living artists," the person offering
the work for inspection, and who is not
a dealer, and had no pecuniary interest
in the sale of the canvas, consulted
with dealers and others who had made
similar offers of art works to other
American Art Institutions and Mu-
seums. He found, after such consulta-
tion, that there exists among the offi-
cials of most American Art Institutions
an attitude, not only of indifference
but it would seem of almost positive

hostility towards the consideration,
much less the purchase of really desir-
able art works, and which may well be
called "The American Museum Atti-
tude," for it does not exist in Europe.

Time and again we have seen Amer-
ican Art Museums and Institutions
"turn down" rare opportunities for the
securing, and at often low figures, ex-
amples of the best dead and living
artists, notably of these United States
and frequently of foreign lands. The
most representative example of Cop-
ley's American period, the great double
"Portrait of Ralph Izard and Wife" of
Charleston, S. C.; which has for some
16 years held the place of honor in the
Boston Museum, laid for three or more
years in the cellar of the Penna. Acad-
emy, in Phila., awaiting acceptance or
purchase by that Institution's trustees
for a small sum, and was later refused
even consideration by the late Gen.
Cesnola of the Metropolitan Museum.
Still later it was "snapped up" in an
hour, still at a low figure, by Mr. Rob-
inson of the Metropolitan Museum,
then Director of the Boston Museum,
for his Institution.

The Metropolitan Museum, if not the
Penna. Academy, would probably have
given gladly many times during the
past few years the amount the Boston
Museum paid for this rare work, so dis-
tinctive of the American period of Cop-
ley, could they have secured it. "Lack
of funds" was the reason given by the
Penna. Museum Trustees at the time
when they refused the purchase of this
notable work, but their inaction was
really based on an indifference of atti-
tude.

The Metropolitan Museum has been
and is an honorable exception to this
prevailing and unhappy indifference of
attitude to the works of American art-
ists, of late years, and since the late
George A. Hearn made his fine bequest
to that Institution, and also his endow-
ment for the purchase of American
pictures. It is only fair to state that
the Brooklyn Museum also, under the
broad-visioned Mr. Healey's presi-
dency, has laid aside "The Museum
Attitude" for some years, and has
bought wisely and well works by
American and foreign artists, dead and
living. But the majority of American
Museums still hold the attitude of in-
difference toward works offered them,
as a rule. The late J. Pierpont Mor-
gan was always willing to, at least, look
at art works offered him for inspec-
tion and sale, his theory having been
that among such offered works, while
most might be undesirable or too high
in price, there would probably be some
worth having.

We commend Mr. Morgan's wise
policy to our American Museums, and
would urge them to abandon "The
Museum Attitude."

PORTRAIT PRICE CONTESTED

A portrait of former Gov. Philipp, painted
by Christian Abrahamson, for the executive
offices, will be hung in the Senate Chamber
at Madison, Wis., for an unofficial verdict
by the Legislature before the question of
price is settled, after the artist had placed
a value of \$10,000 on the painting. The pre-
vious highest price paid for a Governor's
portrait, \$1,500, was set by the Legislature
four years ago after a protest, while in
1911, the Legislature obtained portraits of
three former executives for a total of \$1,500,
one costing but \$75.

Mr. Abrahamson, in exhibiting his por-
trait to the Finance Committee of the Legis-
lature, said that while he valued the paint-
ing at \$10,000, he would suggest \$5,000 as a
reasonable price.

SKETCHES FOR WAR PORTRAITS.

"The preliminary sketches for the war por-
traits have been placed on exhibition at the
Arden Galleries and they save the day," says
Miss Carey in the N. Y. Times. "They
prove, that is, that the artists went to their
task with eagerness, looked at their sub-
jects discerningly, felt the influence of their
surroundings and recorded their impressions
directly and with decision. Not all this
can be discovered in the complete canvases
at the Metropolitan Museum. Of course,
many fine qualities reward a conscientious
search. The painting in Mr. Hopkinson's
portrait of Prince Saionji is both light and
rich in texture, and the inscrutable expres-
sion of the aged Prince is sensitively indi-
cated, but the slight emphasis on the Japan-
ese character of the design in the finished
canvas lessens its distinction. The prelimi-
nary study, the frank product of a Western
vision at work upon Eastern material, is
an animated conception."

Foch, Clemenceau and Mercier.

"And here among the sketches," continues Miss
Carey, "is a little memory study by Miss Beaux
of Clemenceau speaking. All the vitality is in it
that dodged away from the heavier version. And
Mr. Tarbell's 'Marshal Foch' on his handsome horse,
so icily null in the portrait—how well it comes in the
charcoal sketch, the rider at one with his steed and
the steed quivering with the pulse of life, a pulse be-
come dangerously slow in the painting. A few of
the portraits have kept the spontaneity of the first
thought—the 'Lloyd George' by Douglas Volk, pallid
above his pale papers and against his gray maps; the
'Cardinal Mercier' by Miss Beaux, to which reference
already has been made; the straightforward, compe-
tent 'Admiral Sims' by Irving R. Wiles—but in most
of them something has crept out or crept in to de-
vitalize the general effect."

Johansen's "Beautiful Studies."

"The great feature of the sketch exhibition is the
series of studies by John C. Johansen, in which the
signers of the Peace Treaty are shown in various
environments. They are beautiful studies. The rooms
in which the signers are sitting at work, out of pose
and indifferent to the artist and his efforts are given
their special character, character as human and racial
as the physiognomy of their distinguished occupants.
There is a study also for the large canvas commemo-
rating the signing. The men are grouped in the
stately and opulent Galleries des Glaces and the artist
has seized his chance joyously and swept in the tall
mirrors with their reflections, long flames of silver
shooting upward above the deeply concerned and vivid
faces of the men. The man in the street hardly would
understand the composition unless he also had once
been a man in the palace. Mr. Johansen has paused
as little as though he were Sargent for the dotting
of the 'is'; but the freshness and energy of the
general effect are apparent to all art students.

"Another interesting sketch is that of Mr. Volk's
'King Albert,' in which the careful modeling of the
head is in contrast to the rapid notation of the tall
figure."

Sketches Are First Hand Testimony.

"It was not to be expected that the public, or any
one, not even the artists, would have been satisfied
with this group of sketches for the full fruit of their
labors in response to the generous and high hearted
impulse that provided for their going to Europe to
make a pictorial record of the World War person-
ages. But without this group of sketches the work
is seriously incomplete. Wherever the portraits are
installed in Washington, the sketches also should
be installed, for sake of their incomparable first-
hand testimony and their value as art."

Art Workers' Club Reception

The annual reception of the Art Workers'
Club, known among artists as "The Models'
Review," took place at the club rooms, 224
W. 58 St., last week. A larger number of
artists than ever attended and so great was
the throng that the parade of models in cos-
tumes of various nations and periods had to
be repeated four times. A number of new
costumes have been presented to the Club
and these added interest to the occasion.
Studied care was given by Lydia Field Em-
met, who arranged the review, to select girls
of a type fitted to the times they represented.
Swedish-born models wore their native peas-
ant garb of their country; French girls
Watteau gowns, English Victorian costumes,
Spanish those suggesting Zuloaga's works;
a Whistlerian costume was worn by an
American, Swiss girls wore picturesque
peasant costumes and a Dutch maiden was
also typically arrayed. The models came
into the room one by one, mounted an im-
provised stand, took a characteristic pose for
a moment and walked out amid wild ap-
plause through a lane of golden ribbons with
standards. The rooms were artistically
draped with fine tapestries and decorated
with greens and every detail was in perfect
accord. The committee was composed of
the Misses Constance Curtis, president of
the Club; Georgiana Howland, Ella Valk,
Louise Heustis, Maria Streat, Rosina
Boardman and Mmes. L. F. Picabia and
Becker.

Edward Cucuel, who exhibited at the
Howard Young Galleries here last winter
and returned to Europe in May last, has
been painting in his studio on the shores of
Lake Starnberg, Bavaria, all during the past
summer and autumn. The beautiful moun-
tains (Bavarian Alps) and the lake have
given him rich material for painting and he
produced some 50 canvases from June to
December last. Soon after the holidays he
left for the art centres of northern Ger-
many to make arrangements for exhibiting
his work, and at last advices received by a
personal friend here in N. Y., he is now on
his way to Holland, England, Norway and
Sweden to make similar arrangements for
exhibitions in these countries. He then in-
tends to go to Italy to do more painting
there in the lake region and will return to
his Lake Starnberg studio in the early
summer.

Alethea H. Platt who has been ill in her
Vandyck studio for the past three months,
has recovered and has resumed her paint-
ing.

CORRESPONDENCE Stella Lecture Incident

Editor AMERICAN ART NEWS.

Dear Sir:

I like the AMERICAN ART NEWS, because
of its sympathy with new movements. It
has even introduced daring innovations into
the art of reporting. The most ultra-modern
painter of the newest school could not handle
coloring and perspective with as gay an
abandon as the reporter of the "Stella in-
cident." He has given the name of the lec-
turer correctly and the address where it
should have been given. Otherwise he has
let his "cubist" or "vorticist" imagination
run riot.

If the facts interest you, they are as fol-
lows: Shortly before the time set for the
lecture, a fire broke out in the apartment
leased by the Societe Anonyme. About a
hundred people, who came to the lecture,
were refused admission by the irate land-
lady. While they were waiting on the steps
Mr. Stella appeared. He was surprised to
learn of the fire and went inside.

Those who had gathered to hear him
wished him to go on with the lecture. They
were willing to make unusual concessions.
They offered to sit on burned chairs, with-
out lights, in order to hear him. Miss Kath-
arine Dreier, dictator of the Societe Anon-
yme, was unwilling to have the audience sub-
mit to such discomfort. The group waited
patiently for over an hour, hoping that the
lecture could be delivered there or at some
other place. Miss Dreier was unwilling for
Mr. Stella to speak in any less sacred pre-
cincts and as she was very much upset by
the inroads of the devouring element, the
chivalrous Mr. Stella could not be bullied or
cajoled into speaking elsewhere. Whenever
it is possible for him to give his lecture, the
same audience will be there.

Sincerely yours,

Joseph F. Gould.

N. Y., Jan. 31, 1921.

[The "Stella incident," as witnessed
by our representative, in whom we
have every confidence, was as follows:
She arrived at 19 E. 47 St. about 8:35
or 8:40 P. M., Jan. 8, and found a
crowd assembled on the steps and the
sidewalk. This was evidently after
Mr. Stella had explained, as our cor-
respondent states he did. There was
more or less shifting about of groups
and more or less complaining was
overheard. Our representative did not
speak with anyone about the cause of
the "hold-up." Now this person, now
that, and now a group of two or three
moved away, saying "there was no use
in waiting longer." Standing on the
curb, our representative was twice
asked if there had been an automobile
accident. Then for some reason two
policemen mounted the steps, appar-
ently for a moment or two, intent on
investigation. Our representative fi-
nally overheard somebody say it was
nine o'clock and she departed.—Ed.]

Foster-Marye

Will Foster, illustrator, and Miss Audrey
Marie Marye, of Chicago, were married at
Bayonne, N. J., Jan. 21 last.

Mr. Foster went to France soon after the
outbreak of the war as an ambulance driver
with the Morton Harjes Hospital Unit. Gen.
Pershing asked him to organize the first
American camouflage unit and he after-
wards went into the Toul sector and took
charge of operations there. Mr. Foster and
Miss Marye met in Chicago, where her
parents reside.

OBITUARY

Orin Peck

Orin Peck, aged 61, died suddenly of heart
disease in Los Angeles, Jan. 20. Mr. Peck
was in charge of the artistic work planned
for the ranch of Mr. W. R. Hearst in
northern Cal. He painted several portraits
of the Hearst family members. His "Scene
in the Garden of Santa Barbara Mission"
won a gold medal at the Chicago Expon-
sition. The Peck and Hearst families have
been intimate since 1863, when the Pecks
moved to Cal. from N. Y. The artist was
born in Del. Co., N. Y., and is survived by
two sisters, Mrs. F. G. Sanborn of San
Francisco, and Miss Janet Peck doing relief
work in Serbia.

Charles H. Peix

Charles H. Peix, for eight years past con-
nected with the John Levy Galleries, and
widely known in American art circles, died
Tues. last, Feb. 1, at his N. Y. residence,
of pneumonia, after an illness of 11 days.
Mr. Peix was 47 years old and was born
in Danbury, Conn. He was graduated from
Yale in 1898, and was a member of Phi
Beta Phi fraternity, of Pyramid Temple,
Wooster Masonic Lodge of Danbury and
the Yale Club. He is survived by his
mother, two sons and a daughter. Funeral
services were held at his late home Thurs-
day.

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Lewis E. Herzog, born in Phila., and well known as a versatile marine and landscape painter and who has been doing camouflage work for two years past, has taken a studio in the Beaux Arts Building, and contemplates a "One Man" show in the near future.

Smoker for Carlsen

The Macbeth Gallery will give a smoker in honor of Emil Carlsen on Tues. eve. next, Feb. 8.

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CHICAGO.

The 25th annual exhibition by artists of Chicago and vicinity is on at the Art Institute to Feb. 28. With the exception of the absence of a few "high spots" in the way of large figure pieces it is quite the equal in interest and charm of the American show last Autumn. It has variety, brilliancy and power and shows as strongly the decorative tendency of modern art.

It is gratifying to record the winning by Frank V. Dudley of the first Logan medal and award of \$500, with one of his studies of the Dunes, for no one has better expressed the beauty, charm and spirit of these lovely lonely places. The award of the second Logan medal and prize of \$200 to Anna L. Stacey is also a recognition of merit long deserved. Mrs. Stacey's work is ever sincere and charming, and has unusual distinction this year.

The Fine Arts Building prize is a new one, offered for the first time this season. The \$500 to be thus given annually is donated by the estate of Charles A. Chapin, owner of the building, and is bestowed upon a painting from the annual Chicago exhibition, by a jury appointed by the trustees of the estate. The painting thus honored is given to the Chicago public schools or some other civic organization. H. Leon Roecker is the first artist to receive this prize, two of his canvases, "Springtime" and "Tangling Branches" securing him the honor. They are in his usual luminous and vibrant style, high keyed and colorful. The Edward B. Butler prize of \$200 was awarded to Wm. Owen, Jr., for his painting "From the Elevated," which will be presented to the public schools. It is of the "modernist" school, but powerfully executed and with fidelity to the aspect of the places presented.

The Mrs. Julius Rosenwald purchase fund of \$200 for a painting which also is presented to the public schools went to A. Leo Matthews for a group of figures entitled "At the Circus." It is spirited and decorative and pleasingly tonal. Ramon Shiva won the Joseph N. Eisendrath prize, awarded to an artist who has not exhibited for more than five years. "Nocturne," which captured this honor is interesting and decoratively presented with brilliant spottings of color marking out its pattern from the night shadows.

The Harry A. Frank prize of \$150 for a figure composition was awarded to Emil Zettler on a tablet for a mausoleum. It was worthy of the honor and of the sculptor who is one of a very few big men here in this branch of art.

The Clyde M. Carr prize for a meritorious work in landscape went to Anthony Angarola for his "Backyard Paradise." His work is notable for a certain quaintness and a picturesque absorption in the commonplaces of life.

The Business Men's Art Club prize, instituted this season, was captured by Irma Kohn with a group of characteristic landscapes. The William H. Tutthill prize of \$100 for watercolors went to Edmund Campbell for his "Brook of the Dunes" notable for the refinement marking his work as a rule. The Englewood Woman's Club prize of \$100 for which young artists, who have not won a prize previously, are eligible, was bestowed upon the "Orpheus and Eurydice" of Samuel Klasstörner, a lovely group, full of beauty and feeling.

The Chicago Woman's Club prize for a work in sculpture executed by a woman went to Ruth Sherwood for a memorial plaque of much grace and dignity. The Municipal Art League prize for portraiture in any medium was awarded to Albin Polasek for his portrait bust of Charles L. Hutchinson, a work much acclaimed and justly so. Another award for sculpture was that of the Mrs. John C. Shaffer prize to Hester Bremer for a head entitled "Ethiopian," a cleverly artistic presentation of a type. The Mrs. Wm. O. Thompson prize was bestowed upon the group of paintings by Gerald Frank, whose work has won him deserved recognition. The Austin Woman's Club prize, established for artists who have never before been prize winners, marked the recognition of modernity in its award to Mrs. Flora I. Schoenfeld.

Hon. mentions were given to Laura Van Pappelendam for one of her gracious and delightful landscapes, to Torrey Ross for a telling figure study "The Rose" and to Carl Hoeckner for his group of weirdly decorative things in the spirit of the new art.

The exhibition consists of 349 paintings and 41 sculptures. It is well arranged in every particular, one room being given over to the modernists and another with special backgrounds of white, to the outdoor painters.

Other Good Shows On.

The exhibition by the Chicago Society of Etchers opened on the same date but farther notice of this and the Chicago show must be reserved for next week's letter.

The Transportation show at the Institute is creating much comment. It consists of 12 paintings by leading American artists representing the spirit of Transportation and it was conceived and organized by the Clark Equipment Co. of Buchanan, Mich. The artists represented are Max Bohm, Franklin Booth, George Elmer Browne, James Cady Ewell, R. F. Heinrich, Frank X. Leyendecker, Jonas Lie, F. Luis Mora, Alphonse Mucha, Maxfield Parrish, C. Coles Phillips and William Mark Young and the jury of award which will bestow \$1,000 upon the best interpretation numbers such names as Judge Elbert H. Gary, Robt. W. de Forest, Chas. L. Hutchinson, W. C. Durant, Homer L. Ferguson and Frederick D. Underwood.

BOSTON

While waiting to collect and arrange an important exhibition of Ernest Lawson's paintings, the Vose Gallery presented for one week a special show of etchings by Earl H. Reed, interpreter of the wind-swept dunes and country near Lake Michigan. Mr. Reed's etchings give a faithful pictorial account of this paintable country. The flowing rhythmic lines of the sand dunes, the stubby trees and lesser undergrowth, the swirling clouds, and here and there according to the artist's whim, a bird or group of birds—these are the chief motifs of his etchings, and he pictures them in daylight and in the deepening shadows of the evening. Mr. Reed draws carefully and easily with always an eye for pictorial composition. In rare cases does he wipe the plate clean, consequently for his ultimate effects he relies on tonal quality, produced by ink left on the plate.

Quite an evolution in technical handling is noticeable in the latter series of seven etchings by Lester Hornby now on view at a local book shop. More and more in comparison to his earlier work has the artist striven to eliminate superfluous detail and masses of lights and darks. In a corresponding degree he has relied more fully on the simplest of lines to convey the desired results. In fact, they are little more than sketches. Of tonal quality there is none, even the few lines with which he was wont to indicate the sky have entirely disappeared. It is, however, in the grace, suggestiveness, freshness, freedom and what is called style, with which he executes these few but meaningful lines, that is the art of a Hornby etching. The series just completed deal entirely with the market district of Boston, as seen under a blanket of snow. The most successful of the lot is entitled "Quincy Market from Merchant's Row."

Lilian Westcott Hale has two of her large pencil portraits of children handled much in the same manner as her oils, and with a like delicacy. Many of the drawings are studies for paintings, one in particular by Arthur Spear, a study for his painting, "The Friendly Shores." With few exceptions only the artist's name appears opposite the drawing and among those not before mentioned worthy of notice are groups or single works by W. W. Churchill, Richard Andrew, Sears Gallagher, Adelaide Cole Chase, I. Gaugenigl, Raymond Crosby, Mary B. Hazelton, Gertrude Fiske, Frederick E. Wallace, Lester G. Hornby, Marion Powers, Howard E. Smith, Frederick G. Hall and George H. Hallowell.

The Society of Decorative Art announces an exhibition of Portuguese printed fabrics of the 16th, 17th and 18th centuries.

Exhibitions now on are of paintings by Frederick A. Bosley at the Guild of Boston Artists, and pictures by Beatrice Whitney Van Ness at the Copley Gallery.

Sidney Woodward.

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PHILADELPHIA

Art Workers' Club Entertains.

On January 19 the Art Workers' Club donated its dinner receipts to the fund for the Destitute Children of Central Europe. The regular fare prescribed by the Fund was prepared: Stew, cocoa and bread. On Jan. 21 Mr. and Mrs. Francis Rogers gave their services for the same charity and a goodly amount was realized. Mr. Rogers sang a number of songs, which were highly appreciated, and Mrs. Rogers recited several of her interesting monologues, and Madam Mono Gondre, a French actress, also entertained in an able and artistic manner. The long awaited "Models' Review," which is a reception to members and subscribers, took place on Jan. 27. One of the new features was a set of striking Spanish costumes. Owing to the great crowds that usually fill the clubhouse on this, the most interesting occasion of the season, it had been deemed advisable to change the mode of exhibiting the costumes. Instead of the models walking through the room and posing on a model stand, they all had places at one end of the room, where they all posed and visitors walked by and inspected them.

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Fountain by Janet Scudder

The Montross Galleries are showing in a
garden setting a new fountain by Janet
Scudder. The subject is a mother giving
her son a draught from a large earthen jar.
The woman's figure is slight; the face is
strongly individualized, serious and serene.
Apparently she has given of her strength to
the lusty boy. The modelling has the sculp-
tor's subtle realism.

The Hamiltons at Touchstone Gallery

Mr. and Mrs. Robert Hamilton are hold-
ing an interesting joint exhibition of their
paintings at the Touchstone Galleries, 11 W.
47th Street, through Feb. 15. The works
shown comprise many of their best and
latest productions, and includes a large por-
trait by Mr. Hamilton which was in the
City of St. Louis exhibition last autumn.

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ARTISTS' EXHIBITION CALENDAR

Baltimore Watercolor Club, 245 W. Biddle St., Bal-
timore, Md. Peabody Galleries, March 9-April 11.
Work received March 1 to 3 P. M.
Brooklyn Society of Miniature Painters, Hotel Bossert
Montague and Hicks Sts., Brooklyn—Third annual
exhibition, March 1-28. Work received from out-of-
town before Feb. 21; from Brooklyn Feb. 21, 10
A. M.-5 P. M., addressed Nicolas S. Macsoud
191 Clinton St., Brooklyn. No shadow boxes
accepted.
National Academy of Design, 215 W. 57 St.—96th
annual exhibition, March 5-April 3. Works received
Febr. 10, 11, from 9 A. M. to 3 P. M.
New Orleans, Delgado Museum—Twentieth annua
exhibition (oils, watercolors, black and whites, etc.
arts and crafts), March 1-28. Information from
Mr. Scott Bryan, Sec'y, Front and Celeste Sts.
New Orleans, La. Works received to Feb. 26.
Philadelphia—Pa. Academy—116th annual exhibition,
Feb. 6-Mar. 27, 1921.
Society of Independent Artists, 5th annual exhibition,
the Waldorf-Astoria, opens Feb. 28.

SPECIAL NEW YORK EXHIBITIONS

Ainslee Galleries, 615 Fifth Ave.—Permanent exhibi-
tion of choice examples of Inness, Wyant and
Murphy.

American Watercolor Society, 119 E. 19 St.—Fifty-
fourth annual exhibition, to Feb. 24. National Arts
Club.

Arden Studio, 599 Fifth Ave.—Preliminary Sketches
for the War Portraits in the Metropolitan Museum
to Feb. 10.

Arlington Galleries, 274 Madison Ave.—Work by
Madame Amiard Oberteuffer (Mrs. Geo. Oberteuf-
fer) to Feb. 12, inclusive.

Babcock Galleries, 19 E. 49 St.—Paintings by H.
Melville Fisher, to Feb. 12.

Brown-Robertson Gallery, 415 Madison Ave.—The
Brooklyn Society of Etchers, to Feb. 21. Prints
made in public Feb. 12, 13, 14 at 4:30.

Brooklyn Museum—Collections of the late Robt. W.
W. Paterson. English XVIII C. paintings, Corot,
Diaz, Isabey, Oriental and Near East art pottery,
glass, figurines. Early American silver. Five murals
by Mucha. Prints (150) of Old Brooklyn and "Pil-
grim" subjects, through Feb. 15.

Camera Club, 121 W. 68 St.—Bromoid transfers by
Fred Judge, Hastings, Eng.

Catherine Lorillard Wolfe Club, Grace Church, 802
Broadway—Paintings by Mary A. Kirkup.

City Club, 55 W. 44 St.—Portraits of women and
children by various artists.

Daniel Gallery, 2 W. 47 St.—Watercolors by Archi-
penko.

Durand-Ruel Galleries, 12 E. 57 St.—Paintings by
Jongkind and Boudin, through Feb. 19.

Ehrich Galleries, 707 Fifth Ave.—Spanish paintings,
Goya, Greco, Zurbaran, Velasquez.

Feragil Gallery, 607 Fifth Ave.—Sculpture by Tait
Mackenzie, paintings by Chas. W. Hawthorne, to
Feb. 15.

Folsom Galleries, 104 W. 57 St.—Watercolors by
Harry M. Maine, to Feb. 12.

Grolier Club—47 E. 60 St.—Etchings by Mary Cas-
satt, to Feb. 26.

Hanfstengl Galleries, 153 W. 57 St.—Work by
Munich artists, to Feb. 15.

Hispanic Museum, 156 St. and Broadway—Spanish
works of art. El Greco, Velasquez, Goya.

556 Fifth Ave.—XVIII C. English pictures, through
Feb. 12. Etchings by D. Y. Cameron and Jas.
McBey.

Hotel Majestic, Salon, Central Park W. and 72 St.—
Paintings, "Marvels of the Sunrise," by J. W. Haw-
kins and Historical Paintings by John Ward Dunsmore.

Kennedy Galleries, 613 Fifth Ave.—Etchings by Rem-
brandt and other early Dutch masters.

Kingore Galleries, 668 Fifth Ave.—Modern paintings
by Tami Koume, portraits by Lillian Cotton, to
Feb. 12.

Macheth Gallery, 450 Fifth Ave.—Eleventh annual ex-
hibition of 30 paintings by 30 artists, to Feb. 7.
Paintings by Emil Carlsen, sculpture by Abastenia
Eberle, Feb. 8-28.

Metropolitan Museum, Central Park at 82 St.—
War Portraits, to Feb. 10. From 10 A. M. to 5
P. M., Saturday until 6 P. M., Sunday, 1 P. M. to
6 P. M. Admission Monday and Friday, 25c.

Milch Gallery, 108 W. 57 St.—Paintings by Daniel
Garber, Jos. T. Pearson, W. L. Lathrop, Robt.
Spencer, to Feb. 12.

Montclair Art Association, Montclair, N. J.—Paintings
of Indian life by Julius Rolshoven.

Montross Gallery, 550 Fifth Ave.—Wall fountain by
Janet Scudder with garden setting. Indian folk lore
pictures by F. Overton Colbert, Chickasaw Indian,
to Feb. 7. Van Gogh exhibition reopened.

Municipal Art Gallery, Washington Irving H. S.
Irving Place—Eight annual exhibition by the As-
sociation for Culture, to Feb. 28. Weekdays, 10
A. M. to 10 P. M.; Sundays, 2 to 10 P. M.

Musmann Galleries, 144 W. 57 St., 108 W. 57 St.—
Paintings by Otto Bierhals, to Feb. 9.

New York Watercolor Club, 31st annual exhibition.
Fine Arts Galleries, 215 W. 57 St., to Feb. 6.

N. Y. Public Library, Fifth Ave. and 42 St.—The
making of a Japanese print, Room 321, to Apr. 15.
Portraits by French masters in etching and lithog-
raphy, Room 316, through Feb.

Pen and Brush Club, 134 E. 19 St.—Portraits and
miniatures, through Feb.

Powell Gallery, 117 W. 57 St.—Portraits by J. Morti-
mer Lichtenauer, landscapes by Henry Davenport,
Miss Marion Eldridge and Miss Caroline Mase;
to Feb. 5. Paintings by Amy Cross (flower pieces,
Dutch landscapes, interiors, portraits), Feb. 9-23.
Sundays, 3-6.

Pratt Institute, Ryerson St., Brooklyn—Studies and
illustrations by the late Rachel R. Elmer, to Feb.
19, incl.

Ralston Galleries, 12 E. 48 St.—Paintings by Oliver
D. Grover.

Rehn Galleries, 6 W. 50 St.—Paintings by John H.
Twachtman, to Feb. 5.

Salmagundi Club, 47 Fifth Ave.—Annual exhibition
and auction small pictures by members, to Feb. 11.

School of Design and Liberal Arts, 212 W. 59 St.—
Photographs by Edward R. Dickson, to Feb. 15, 10
A. M.-10 P. M.

Scott and Fowles Galleries, 590 Fifth Ave.—English
portraits and landscapes of the XVIII C.

Societe Anonyme, Inc., 19 E. 47 St.—Matisse, Gris,
Derain, Picasso, Braque, Rivera, Gleizes, Villon.
Paintings by Archipenko. Modern Art Reference
Library. Mon., from 2 to 6; Sat., 10 to 6. Other
days except Sun., 11 to 5:30.

Suval Galleries, Madison Ave. at 61 St.—Etchings by
Walter Tittle, to Feb. 12.

Touchstone Gallery, 11 W. 47 St.—Paintings by Robt.
Hamilton and Ethel H. Hamilton, to Feb. 13.

Wanamakers, Astor Place, Belmison Galleries, Fifth
Gallery, New Bldg.—Watercolors by Pierre Bris-
saud, colored etchings by Boutet de Monvel.

E. Weyne, 710 Lexington Ave. (between 57 & 58 St.)
—Fine prints by old and modern masters: Zorn,
Rembrandt, Whistler, Lepere, Daumier, Cassatt,
Beurdeley, Hankey, etc., to Feb. 12.

Whitney Studio Club, 147 W. 4 St.—Paintings by
Olaf Oleson, drawings and etchings by John Sloan
and Randall Davey, to Feb. 12. 10 A. M.-10 P. M.
Sundays, 3-10 P. M.

Wildenstein Galleries, 647 Fifth Ave.—Works by
Helleu, to Feb. 10.

de Zayas Gallery, 549 Fifth Ave.—Paintings by Henri
Rousseau; open 3-6 P. M.

ART AND BOOK AUCTION CALENDAR

American Art Galleries, Mad. Sq. S.—Original draw-
ings of marine subjects, property of V. Winthrop
Neuman, N. Y. and London, on view; sale Feb. 7,
eve. Yamanaka & Co. sale (Oriental art objects)
concluded Feb. 5, aft. Rare old Japanese prints
(950) collected by Carl Schraubstadter, on view
Feb. 8; sales, Feb. 10, eve., Feb. 11, aft. and eve.,
Feb. 12, aft. Entire stock of Luigi Orselli (Italian
furniture, XV, XVI, XVII C., Flemish tapestries,
majolica, antique bronzes, copper, ironwork, pottery
and glass, paintings, etc.), on view Feb. 9; sales
Feb. 15-19, incl. afts.

Anderson Galleries, Park Ave. and 59 St.—Library
of Pa. collector and a library from England; on
view; sale Feb. 8, eve. Books from several libraries,
including that of Emerson Chamberlain, to close
the estate of a N. Y. collector, duplicates of library
of the Loyal Legion, on view Feb. 7; sales Feb.
14, 15, 16, afts. Photographs by Alfred Stieglitz
(dating from 1886-1921, 128 never before seen), on
view Feb. 7. Antique Chinese art treasures from
the collection of Hugo E. Bauer of New Rochelle,
N. Y.; on view Feb. 9; sales Feb. 17-19, incl., at
2:30 P. M. Tapestries, furniture, paintings, statuary,
XVIII C. prints, from collection of a N. Y.
gentleman; on view Feb. 9; sale Feb. 18, eve.

PARIS FEB. ART AUCTIONS

Hotel Drouot, Salle No. 7, Feb. 11—Important col-
lection of prints relating to Switzerland. Auctioneer,
M. Henri Baudoin; Expert, M. Paul Bihn.
Salle No. 1, Feb. 12—Modern pictures. Auctioneer,
M. Henri Baudoin; Expert, M. Schoeller.
Salle No. 6, Feb. 14—Art works and furniture, tapestries.
Auctioneer, M. Henri Baudoin; Expert, M.
Mannheim.
Salle No. 6, Feb. 14-15—Legacy of
Mme. R., sale of old (chiefly XVI C.) prints.
Auctioneer, M. Lair-Dubreuil; Experts, MM.
Paulme and Lasquin.
Salle No. 1—Feb. 14-16, incl.
—Legacy of M. A. R., ancient and modern pic-
tures, art works, furniture and jewelry. Auctioneers,
MM. Henri Desvignes and Henri Baudoin; Ex-
perts, MM. Guillaume and Brame.
Galerie Georges Petit, Feb. 28—Legacy of Mme.
la Comtesse de Maille, important jewels, Old Mas-
ters, art bronzes and XVIII C. furniture, old
Beauvais tapestries. Auctioneers, MM. Henri Bau-
doin and Bellier; Experts, MM. Chaumet, Feral
and Mannheim.

EXHIBITIONS NOW ON

(Continued from Page 2)

Mucha Show in Brooklyn

In addition to the five colossal mural
paintings of subjects from Slavic history in
the Mucha exhibition now on at the Brook-
lyn Museum, there is also on an exhibi-
tion of the posters by this artist, among
which is the series representing the various
roles of Mme. Sarah Bernhardt. The others
represent series of ideal subjects, such as
flowers, stars, periods of the day, etc., which
are Mr. Mucha's contribution to the possi-
bilities of a popular art, brought within the
scope of the daily life of the people. All
of these posters have remarkable power,
decorative quality, and inventive genius.
There are also approximately 100 or more
original pencil drawings of dimensions about
18 x 24 in. each, the original designs for two
books published in 1900 by the Librairie
Nationale de l'Enseignement des Beaux Arts
in Paris. One of these books is "Les Docu-
ments Decoratifs," the other "La Figue dans
la Decoration." These drawings are of mas-
terly character, tender, delicate and also
powerful. There are also about 17 oil
paintings of ideal subjects and a bronze bust
of the artist by Miss Eugenie Shonnard of
N. Y.

There is now a subway station close to the
Museum of the Seventh Avenue Interbor-
ough Line, called Eastern Parkway, Brook-
lyn Museum.

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Four Artists at Milch's

Quality features the present exhibition of
four gifted artists on at the Milch Gal-
eries, 108 W. 57 St., through Feb. 12. The
landscapes of W. L. Lathrop, with their
poetic aspect, beauty of color and sensitive-
ness to Nature's subtle moods, call for first
consideration. The six canvases which he
displayed are among the best of his produc-
tions and range with any of his former good
work.

The human appeal in the work of Robert
Spencer, in which groups of people working
or playing are always found, is ever com-
pelling. The artist feels his subjects and
delivers his message with conviction. His
individual designs, always interesting, are
backed up by good color and knowledge of
craftsmanship.

In the ten examples of Joseph T. Pearson,
Jr., there is manifest the decorative quality
which has always been the feature in his
work. He is a draftsman of ability and
an able technician. "Emily," a full-length
standing portrait, one of his earlier works,
has Whistlerian qualities. The hands are
beautifully drawn and the flesh well mod-
elled. "The Closed Shutter," evidently of
recent date, is more loosely handled and
is scintillant in color and nice in feeling.

Daniel Garber, the youngest of the group,
is a sincere, hard worker. "Willows," one
of the subjects which first brought him into
public notice, is decorative in design and
good in color and composition, and "Hill-
side Shadows," "March Day" and "Stock-
ton" are all typically good works.

Douglas Fairbanks, the movie "star," is
an art lover, and has a practical knowledge
of good American art. He is forming a col-
lection and owns many fine canvases. One
of his recent purchases is "Sunset on Navajo
Desert," by Albert Groll.

ART AND BOOK SALES

Degas Picture Sale

The sale of M. Jacques Seligmann's private collection of oils, sketches and pastels by the late Hilaire Germain Edgar Degas at the Hotel Plaza, Thursday eve., Jan. 27, with Mr. Thos. E. Kirby as auctioneer for the American Art Association, brought a total of \$226,800.

The sale was a curious one and yet it must be considered remarkably successful in that it resulted in a larger total than had been expected could be obtained from French dealers and collectors represented here, for the works of a French artist, who, despite his great ability as a draughtsman and colorist—chose, as a rule, subjects not as yet favored by American collectors or art lovers. One must also consider the fact that many of the works sold were unfinished (some sketches for finished oils) and numerous pastels—which rarely fetch high prices, as compared with oils or even watercolors, in America. The total fell below that of the sale of the artist's works in Paris in May, 1918, during the darkest days of the war. This total was 5,160,000 francs, and as the franc at that period was worth only 5.75 cents, represented \$286,944, from which must be deducted the selling tax of 10%, leaving a net balance of \$258,250. This Paris sale contained a larger number of works, and (those sold last week were, for the most part, obtained at it and at lower figures, than they brought last week), also some of the works sold in Paris could not well have been shown to and sold to an American audience, notably the "Mirror Room," without interference from the police.

The editorial prediction as to the sale in the AMERICAN ART NEWS, of Jan. 8 last, which was questioned as unfounded, although made in good faith and with every wish and hope for the success of the sale, was fulfilled almost to the letter. With the exception of the very few examples bought by American private buyers, notably Mrs. Lathrop Brown, and Senor Bacalor (the Peruvian artist who painted the portrait of the late J. Pierpont Morgan), the dealers, Scott and Fowles, Knoedler and Co., Reinhardt, Daniel, C. W. Kraushaar, Dudensing and Dr. Rosenbach, the two given to Miss Lorenz, as agent (the "Promenade des Chevaux" is said to have been for Mr. Widener), the three to Seaman, as agent, and the two to the Brooklyn Museum, all the rest were purchased by the Paris dealers, Vollard, Bernheim and Durand-Ruel, although the last named has an American house and customers.

The dealers who bought may have, in some instances, so bought for their American customers, but of these dealers, Knoedler and Co., who made the sensational purchase of the fine Whistlerian woman's portrait, unquestionably the "star" of the lot, from the American viewpoint, have a Paris house and many French customers.

To sum up, the sale, on whose success, especially in these times of business depression, the AMERICAN ART NEWS congratulates Mr. Seligmann and Mr. Kirby, who advised and managed it, still proved its contention that Degas has not yet become a "fad" in this country, and that the real market for his works is and will remain in Paris, for some time to come.

Why the American Museums did not follow the example of their Brooklyn fellow and secure, at least, one representative work of so great an artist as Degas, passes understanding. Perhaps they feared the Paris dealers, and did not wish to compete with them at high figures.

The following are the pictures sold, the catalog number, the title, size in inches (height first, then width), the name of purchaser (when obtainable) and sale price of each picture:

1—Cafe apres le Bain (drawing), 42½x23½, H. Reinhardt & Son, \$550	
2—Studies of Nude (pastel), 23½x29, Durand Ruel, 1,800	
3—Toilette apres le Bain (pastel), 22½x25, Durand Ruel, 1,100	
4—Group of Dancers: A Study (pastel), 27½x28½, Durand Ruel, 650	
5—Etude de Danseuses (pastel), 22½x27½, Durand Ruel, 800	
6—After the Bath (pastel), 21½x24½, J. Bernheim, 1,450	
7—Le Bain: Femme, Vue de Dos, 25½x32, Durand Ruel, 1,750	
8—Danseuses, Les Cheveux en tresse (pastel), 25½x20½, Durand Ruel, 1,550	
9—Femme a sa Toilette (pastel), 23x18½, M. Vollard, 1,600	
10—The Pet (pastel), 26½x20½, Mrs. W. B. Force, 850	
11—Buste de Femme, 18½x15, Mrs. Lathrop Brown, 1,650	
12—Apres le Bain (pastel), 32½x24, C. Daniel, 1,350	
13—Groupe de Danseuses (pastel), 25x20, Durand Ruel, 850	
14—Groupe de Danseuses (pastel), 22½x16, Durand Ruel, 1,600	
15—Greenroom Rest (pastel), 29x23, Vollard, 1,700	
16—Trois Danseuses (pastel), 26x20½, Durand Ruel, 1,100	
17—Drying Her Hair (pastel), 19½x28½, Bernheim, 2,200	
18—Landscape and Dancers (pastel), 25½x20, H. Reinhardt, 2,250	
19—Corsets, Violettes, Jupes Bleues, 29½x24½, Vollard, 2,000	
20—At the Theatre, 9½x12½, C. W. Kraushaar, 2,000	
21—Deux Femmes at un Homme, 12½x16, Bernheim, 2,300	
22—Portrait of Man, 13½x8½, Durand Ruel, 1,450	
23—At the Milliner's, 24x29, Mrs. Lathrop Brown, 1,750	
24—Femme Se Coiffant, 18½x12½, Vollard, 2,850	

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H. C. Lawrence Sale

The sale of the art properties of the late H. C. Lawrence at the American Art Galleries last weekend was one of the most successful, remarkable and encouraging events of the kind that New York has ever seen. Its success proved again that even in dull business times, art works of sterling worth and quality will find buyers at good prices. The competition for the fine glass between Duveen Bros. (who, it is reported, bought for Mr. Joseph E. Widener) and Mr. Pitcairn of Pittsburgh set the prices of these fine pieces soaring. The story of the sale follows:

At the first session, the total was \$17,742.50. The sales included:
Pair French bronze candlesticks, XVI C.; Mr. Goodhart, \$190.
German bronze Aquamanile, XIV C.; French & Co., \$290.
Italian brass dish, XVI C.; Miss MacFarland, \$200.
Pair Italian brass pricket candlesticks, XVII C.; R. H. Plymton.
Nuremberg brass dish, XVI C.; W. R. Hearst, \$280.
Pair Dutch brass wall lights, XVIII C.; R. H. Plymton, \$240.
Nuremberg brass dish, XVI C.; W. R. Hearst, \$440.
Nuremberg brass dish, XVI C.; W. R. Hearst, \$300.
Dutch brass chandelier, XVII C.; French & Co., \$280.

The total of the second session, Jan. 28, for a group of wood carvings and stained glass panels was \$331,130.

The Gothic collection was of the highest quality in all departments, and the glass was without rival. A piece of XIII. C. French stained glass, 20½x16 in., went to Duveen Bros. for \$33,000, and a XIII. C. English stained glass panel, 30½x31½ in., went to A. P. Raymond of Phila., for \$70,000.

Some splendid pieces were presumably bought for museums. Mr. Raymond Pitcairn of Phila., a former president of the Pittsburgh Plate Glass Company, was one on the heaviest bidders, and it is said some of the pieces are to be placed in the Swedeborgian Cathedral near that city, which he has heavily endowed. The glass panels, with the exception of two XVI. C. and one XV. C. piece, were all XIII. C.

The objects sold, buyers and prices paid follow:

French carved gilt and painted wooden group, XVI. C., William O. Hubbard, \$3,500	
German stained glass panel, Duveen Bros., 3,900	
Rhenish stained glass panel, Raymond Pitcairn, 4,000	
French stained glass panel, Duveen Bros., 7,000	
French stained glass panel, Raymond Pitcairn, 5,900	
French stained glass panel, Duveen Bros., 7,000	
French stained glass panel, Duveen Bros., 5,500	
French stained glass panel, Duveen Bros., 5,500	
Pair French stained glass panels (Beauce), Raymond Pitcairn, 14,600	
French stained glass panel, Duveen Bros., 33,000	
English stained glass panel, Duveen Bros., 4,000	
French stained glass panel, Raymond Pitcairn, 4,600	
French stained glass panel, Raymond Pitcairn, 7,800	
English stained glass panel, A. P. Raymond, 70,000	
French stained glass panel, Raymond Pitcairn, 9,100	
French stained glass panel, S. Bourgeois, 10,800	
French stained glass panel, Raymond Pitcairn, 8,800	
French stained glass panel, Raymond Pitcairn, 7,300	
French stained glass panel, Raymond Pitcairn, 9,500	
Pair French stained glass panels, Duveen Bros., 13,700	
Pair French stained glass panels, Duveen Bros., 8,700	
Pair French stained glass panels, Duveen Bros., 12,600	
English stained glass panel, Seaman, agent, 7,700	
French stained glass panel, Raymond Pitcairn, 6,900	
English stained glass panel (probably Somerset or Gloucestershire), Mr. Rey, 3,900	

The returns of the last session, Jan. 29, were \$102,185, making a grand total for the 581 numbers of the sale of \$451,057.

A French Gothic XV. C. oak Court cupboard brought the first of the higher prices, going to W. R. Hearst for \$3,000, and the same buyer secured another French Court cupboard of the same period, for \$3,500 and a fine old XVI. C. French oak chest for \$2,000. A Gothic tapestry fragment with twelve portraits, sold to Seaman, agent, for \$3,000, and a Gothic-Renaissance transition tapestry, went to F. J. Armstrong for \$2,200. A late Gothic tapestry fragment from the "Banquet and Supper" set, woven at Tournai, sold to Seaman, agent, for \$4,300, and Nos. 572, 573, 574, 575, 577 and 579, all tapestries, purchased by French & Co., brought respectively \$6,000 for a Swiss Gothic, \$9,000 for a long, narrow tapestry strip, late Gothic mille-fleur with animals; \$3,200 for two early mille-fleur tapestries; \$3,500 for an Enghien XVI. C. large leaf verdure tapestry; \$7,600 for a late French Gothic, a scene from the life of Christ, and \$7,100 for a large Gothic shepherd and hunting tapestry.

A fragment of a late Gothic tapestry, four ft. five in. high by 10 ft. 9 in., No. 578, went to Seaman, agent, for \$9,000. It was the upper left corner of one of the famous "Story of Salvation" tapestries, of which Henry VIII. had a set, one in Hampton Court, and the other in the Louvre. A Flemish Renaissance tapestry, faded, but with the original wide, rich compartment borders, was bought by F. Colby for \$2,600.

Sale of Antiques

(Concluded from last week)

The sale of a collection of antiques formed by a well-known dealer, at the Anderson Galleries, was concluded last weekend.

Among the sales at the third session, Jan. 28, were:

Early Greek XV. C. black figured amphora; Dr. C. Ackerman, \$3,700.
Oenochoe, Greek, from Southern Italy; Dr. Ackerman, \$325.
Red figured crater; Dr. Berthold Baer, \$325.
Red figured crater from Southern Italy, Greek; Dr. Baer, \$400.

Black figured amphora, Greek, VI. C.; Dr. Baer, \$560.
Large pottery jar of XIV. C.; George L. Hunter, \$575.
Woolen rug, composed of two squares; Dr. Baer, \$400.
Oak sideboard, English, XVIII. C.; Mrs. George Bernard, \$145.
Statue of the Virgin from Champagne, France, XIV. C.; Victor Harris, \$950.

The total of the closing session, Jan. 29, was \$98,903, making a grand total for the 824 numbers of \$203,991. Dr. Berthold A. Baer purchased No. 779, a Mesopotamian jar of VIII-XI. C., with a deep green, iridescent glaze, 45 in. in height, diameter of mouth 16 in., for \$2,900.

An important carved, gilded and painted wood altar, Tyrol, XVII. C., brought \$5,000 from Dr. Baer; for No. 798, a large marble statue of Paris, Greco-Roman period, he paid \$8,400, the highest price of the day; for No. 800, a Damascus silk hanging, \$1,950; for No. 804, a Flemish XVII. C. verdure tapestry, \$2,500; for No. 805, a Flemish XVI. C. woolen tapestry, \$2,450; for No. 813, a Chinese Turkestan, so-called Samarcand silk rug, \$1,000; for No. 823, a garden rug from Northwestern Persia, \$3,000, and for No. 824, an early and important kuba rug, XVII. C., he paid \$2,500.

Gallatin Library Sale

At the first session, Tues. last, Feb. 1, of the sale of the Frederic Gallatin, Jr., collection of ornithological books at the Anderson Galleries by the estate of Theodore N. Vail, a total of \$11,840.75 was obtained. A complete set of the ornithological and other works of John Gould in 45 volumes was bought by Gabriel Wells for \$3,800, the highest price.

An album containing two original watercolor drawings of birds by John J. Audubon was purchased by Edward Collins for \$685. N. J. Bartlett & Co. paid \$420 for a collection of 500 illustrations of birds published by Audubon. H. Wearne paid \$195 for a copy of one of Buffon's bird histories in French.

The final session Wed., Feb. 2, brought a total of \$4,902, making a grand total of \$16,892.90.

Among the Wed. session sales were:

Original edition of Francois Levaillant's "Histoire Naturelle des Oiseaux d'Afrique"; James F. Drake, \$135.

Rare copy the "Histoire Naturelle des Perroquets," printed in Paris 1801-1805 under direction of Prof. Bouquet; James F. Drake, \$220.

Transactions of the Linnean Society, from beginning in 1701 to 1865; Brooklyn Museum, \$112.50.

Rare first edition of a Monograph of the Paradiseidae and Ptilonorhynchidae; R. M. Wegelin, \$465.

Rare copy of "Illustrations of the American Ornithology"; American Museum Natural History, \$235.

Henry Moeller et al. Book Sale

The first session of a two-day public sale of books, broadsides and documents of American historical interest, including the library of Henry N. Moeller, of N. Y., at the American Art Galleries, Tues. last, Feb. 1, brought \$4,556.

The sales included:

Calif. newspaper, Californian (by Colton & Semple), Vol. 1, Nos. 13, 29 and 37; Nov. 1846, March and April, 1847. The first Californian newspaper, Monterey, 1846-1847; A. L. Rosenbach, \$47.50.

Calif. newspaper, Placer Times. (Published by Edward C. Kemble & Co.) Contains article announcing the discovery of gold in Calif.; A. L. Rosenbach, \$85.

Almanac (Whitemore-Nathaniel) MDCCXV. An Almanac for 1715. Not listed by Evans; F. W. Morris, \$70.

Mexico. Doctrina cristiana. Woodcut above title with quotation. Small 4to, modern boards, morocco back; A. Swann, \$200.

Lewis and Clarke Expedition. History of expedition under the command of Capt. Lewis and Clarke, during the years 1804-'05-'06, by order of the government. Prepared for the press by Paul Allen; L. C. Harper, \$140.

War of 1812 (unpublished correspondence of superlative importance, being the letters of Capt. Wm. Henry Allen of Providence, R. I., to his father and sister); Dr. Rosenbach, \$420.

Eliot's Indian Bible, second ed., A. Swann, agt., \$420.

Calif. (ms. log-book of U. S. Ship Cyane, C. K. Stribling, Commander, 1842-44); Dr. Rosenbach, \$410.

Constitution and Laws of the Choctaw Nation (very rare, first printed form, 1847); F. W. Morris, \$380.

The totals of \$2,540.50 and \$1,550.75 of the two last sessions, Feb. 2 made the grand total for the entire sale \$8,647.45. The highest price was \$105, paid by F. W. Morris for a rare compilation, "The Acts of the General Assembly of the Province of New Jersey," Philadelphia, 1732.

The sale prices as a rule were low, and did not average \$50 an item.

Salmagundi Club Prizes

The annual exhibition of paintings by members of the Salmagundi Club is on in the gallery of the club house, 47 Fifth Ave. First, second and third prizes were awarded respectively to R. Sloan Bredin for his "Mending," Hobart Nichols for his "Winter" and F. J. Waugh for his "High Surf." The pictures will be on exhibition until Feb. 9, and will be sold at auction Wed.-Fri. eves. next, Feb. 9-11.

The Alexander Hudnut prize of \$200 was awarded to Francis McComas for his "Cloud Shadows" at the annual American Watercolor Display now on.

George Bellows' portrait, "Woman in Black," which took the first prize at the present National Arts Club Annual Members Exhibition, was purchased last week for \$3,000 by Mr. C. Carpenter, of Des Moines, Iowa.

Mr. Isaac Simmons of Lewis and Simmons, who went to London and Paris in December last, returned on the Aquitania last Monday. He reports quiet conditions in art circles in both Paris and London.

Paris Degas Sale Total.

The following story of the Degas sale in Paris in May, 1917, was published in the AMERICAN ART NEWS of May 11, 1918. "The total of the sale was 5,160,000 francs (as the franc was at the low rate of exchange, 5½ cents, this made a total of about \$286,944). From this must be subtracted the sale tax of 10%. It was feared that the simultaneous sale of so many pieces and the imposition of luxury taxes would keep the prices down, but the salesroom was crowded during all three days of the sale. The principal collectors and dealers bid spiritedly, and even slight sketches fetched several thousand francs apiece.

"A portrait group of Degas and his own family was bought by the Government, by arrangement, for 300,000 francs. Another picture representing two girls practicing a duet, was knocked down for 100,000 francs, the buyer of which was reported to be the Metropolitan Museum of N. Y.

"An American woman residing in France sold her pearl necklace in order to buy a characteristic picture of four dances for 132,000 frs. The pastels averaged 25,000 frs. each.

Sale of Americana rarissima

At a sale of Americana rarissima, which included a consignment from Mr. P. K. Foley, of Boston, Mass., at the American Art Galleries on Mon. eve. last, Jan. 31, a grand total of \$18,996 was obtained.

The most important sales were:

Audubon's Birds of America (original folio edition complete, with complete set of the Edinburgh ed. of the text); Hudson Book Co., \$3,000.

Cotton Mather's "Honey out of the Rock" (very rare, includes as far as known, first edition of Watts' Hymns in America); Dr. Rosenbach, \$630.

Mr. Orderly Book, with three Washington autographs; Dr. Rosenbach, \$620.

Calif. (Emigrants' Guide to Calif.), by Jos. E. Ware (very rare); Hudson Book Co., \$520.

Washington document (first Thanksgiving proclamation, signed by Washington, written in ms.); F. W. Morris, \$420.

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